

STUDIO CYBI ★

★ Plas Bodfa

★ CARN

★ studioMADE

Oriel Machno ★

★ Dispensary Gallery

★ PEAK

★ GS Artists

G39 ★ ★ tactileBOSCH

Arolwg gofodau sy'n cael eu harwain gan Artistiaid Artist-led spaces Survey

Ysgrifennwyd gan | Written by Rosie Wyllie

As part of an ongoing process of research and discussion, studioMADE have collated ideas, insights and reflections from artist-run initiatives across Wales. By publishing our findings as a resource for artist-run spaces, we hope to inform a culture of sharing and understanding different approaches to sustaining activity in the face of challenges to the creative sector.

Following a recent visit to studioMADE, artist and researcher Iain Biggs responded to the gallery's role within the artist-run spaces community in a blog post titled 'Remembering that 'culture is not an industry''

"Like so many artist/curators outside big towns and cities (and, of course, like some within those major urban spaces), [studioMADE] functions at the margins of what is seen as significant by the funding arm of the culture industry yet serves as an active cultural interface between the community in which they live and work and a wide and diverse range of cultural activity."

studioMADE is a community focused laboratory of ideas, placing a lens on the local, ecological, everyday landscape of the town and surrounding areas with a view to connecting audiences with the complexities and urgency of broader, global concerns. Situating the gallery in relation to other artist-run initiatives has helped us to understand more about our purpose and ambitions. As a responsive and outward looking organisation, it is important for us to invite participation in this process of learning and reflection, encompassing diverse voices and encouraging knowledge sharing between organisations.

This document is a point of departure for ongoing research and collaboration as we continue to connect with and contribute to the constellation of varied, artist-run activity in Wales. Below are quotes generously offered by several initiatives, grouped loosely into themes of space, motivations, audience and community, learning, fundraising and challenges. Iain Biggs's reflections are included among those of the artist-run organisations, to help contextualise and unpack the significance of their insights in relation to wider cultural concerns.

Fel rhan o broses barhaus o ymchwil a thrafod, mae studioMADE wedi coladu syniadau, mewnwelediadau a myfyrdodau o fentrau sy'n cael eu rhedeg gan artistiaid ledled Cymru. Drwy gyhoeddi ein canfyddiadau fel adnodd ar gyfer gofodau sy'n cael eu rhedeg gan artistiaid, rydym yn gobeithio llywio diwylliant o rannu a deall gwahanol ddulliau o gynnal gweithgarwch yn wyneb heriau i'r sector creadigol.

Yn dilyn ymweliad diweddar â studioMADE, ymatebodd yr artist a'r ymchwilydd Iain Biggs i rôl yr oriel o fewn y gymuned gofodau a redir gan artistiaid mewn blogpost o'r enw 'Remembering that 'culture is not an industry''--

"Fel cymaint o artistiaid/curaduron y tu allan i drefi a dinasoedd mawr (ac, wrth gwrs, fel rhai yn y mannau trefol mawr hynny), mae [studioMADE] yn gweithredu ar ymylon yr hyn a ystyrir yn arwyddocaol gan gangen ariannu'r diwydiant diwylliant ond eto mae'n gweithredu fel rhyngwyneb diwylliannol gweithredol rhwng y gymuned y maent yn byw ac yn gweithio ynddi ac ystod eang ac amrywiol o weithgarwch diwylliannol."

Mae studioMADE yn labordy syniadau cymunedol, sy'n gosod lens ar dirwedd leol, ecolegol, bob dydd y dref a'r ardaloedd cyfagos gyda'r bwriad o gysylltu cynulleidfaoedd â chymhlethdodau a brys materion y byd ehangach. Mae lleoli'r oriel mewn perthynas â mentrau eraill sy'n cael eu rhedeg gan artistiaid wedi ein helpu i ddeall mwy am ein pwrpas a'n huchelgeisiau. Fel sefydliad ymatebol ac eangfrydig, mae'n bwysig inni wahodd cyfranogiad yn y broses hon o ddysgu a myfyrio, gan gwmpasu lleisiau amrywiol ac annog rhannu gwybodaeth rhwng sefydliadau.

Mae'r ddogfen hon yn fan cychwyn ar gyfer ymchwil a chydweithio parhaus wrth i ni barhau i gysylltu a chyfrannu at gytser gweithgareddau amrywiol sy'n cael eu rhedeg gan artistiaid yng Nghymru. Isod mae dyfyniadau a gynigiwyd yn hael gan sawl menter, wedi'u grwpio'n fras yn themâu gofod, cymhellion, cynulleidfa a chymuned, dysgu, codi arian a heriau. Mae myfyrdodau Iain Biggs wedi'u cynnwys ymhlith y sefydliadau sy'n cael eu rhedeg gan artistiaid, i helpu i roi cyd-destun a dadbacio arwyddocâd eu dirnadaeth mewn perthynas â phryderon diwylliannol ehangach.

The landscape is shifting, with many artist-run groups adopting nomadic models due to rent precarity, as well as exploring the online space to reach broader audiences. After losing its space in Cardiff's Queens Arcade after fourteen years of occupancy, when the shopping centre fell into receivership in 2023, Arcade Campfa diversified their approach to running activity: "In 2024 we worked with two libraries in North Wales, with digital programming, the mental health unit of our local hospital, and through publishing. It has been a year of pilots, to see what is possible with our capacity when we don't have a physical space."

Dispensary Gallery also has no fixed site and occupies various spaces across Wrexham with a fluid approach to programming: "We have found ourselves in the familiar system of taking over disused spaces and renovating them as a way of negotiating with landlords over utilities and other fees... We are very flexible in our spaces as we never have a permanent home. We work in meanwhile spaces and with temporary contracts."

tactileBOSCH and Umbrella have recently lost their spaces in Cardiff's Capitol Centre. Carnedd in Cardiff - an umbrella of artist-run activity based in disused office buildings were made to leave their premises with just a few days' notice - their scheduled events have been taken on by local art galleries like Turner House in Penarth.

CARN are currently subletting a gallery space from a council-owned building, rented by the local tourism and regeneration CIC: "We sublet one part of it at very favourable rates. However, we are probably not going to be able to be there in the long term and we are considering going back to a more nomadic way of being." (CARN)

Just as nomadic activity is dependent on the opportunities that present themselves, programming in a gallery space still requires flexibility, and arguably brings with it a greater responsibility to connect with the local community. Oriol Machno, who are rooted within a rural area "want to strike a balance between the local community [t] here, including men, farmers, young, elderly, hard to reach, as well as an international arts community."

With similar ambitions, studioMADE aims to grow within and alongside its community. Formerly a carriageworks, studioMADE has since been a restaurant, furniture shop, and workshop space as well as venue for music concerts and exhibitions. Founded in 2015 by Angela Davies and Mark Eaglen; studioMADE registered as an organisation in 2022 when taking on the public facing ground floor space, emphasising a discursive approach to programming and focusing on local stories.

Mae'r dirwedd yn newid, gyda llawer o grwpiau sy'n cael eu rhedeg gan artistiaid yn mabwysiadu modelau crwydrol oherwydd ansicrwydd rhent, yn ogystal ag archwilio'r gofod ar-lein i gyrraedd cynulleidfaoedd ehangach. Ar ôl colli ei lle yn Arcêd y Frenhines Caerdydd ar ôl pedair blynedd ar ddeg o feddiannaeth, pan ddaeth y ganolfan siopa i'r dderbynfa yn 2023, Arcade Campfa arallgyfeirio eu hymagwedd at redeg gweithgaredd: "Yn 2024 buom yn gweithio gyda dwy lyfrgell yng Ngogledd Cymru, gyda rhaglennu digidol, uned iechyd meddwl ein hysbyty lleol, a thrwy gyhoeddi. Mae wedi bod yn flwyddyn o gynlluniau peilot, i weld beth sy'n bosibl gyda'n capasiti pan nad oes gennym ofod ffsegol."

Nid oes gan Dispensary Gallery safle sefydlog chwaith, ac mae'n meddiannu gofodau amrywiol ar draws Wrecsam gydag agwedd hyblyg at raglennu: "Rydym wedi cael ein hunain yn y system gyfarwydd o gymryd drosodd gofodau segur a'u hadnewyddu fel ffordd o drafod gyda landlordiaid dros gyfleustodau a ffoedd eraill... Rydym yn hyblyg iawn yn ein gofodau gan nad oes gennym byth gartref parhaol. Rydym yn gweithio mewn gofodau yn y cyfamser a gyda chytundebau dros dro."

Mae tactileBOSCH a Ymbarél wedi colli eu gofodau yng Nghanolfan Capitol Caerdydd yn ddiweddar. Gorfodwyd Carnedd yng Nghaerdydd - ymbarél o weithgaredd a redir gan artistiaid mewn adeiladau swyddfa segur, i adael eu hadeilad gyda dim ond ychydig ddyddiau o rybudd - gydag orielau celf lleol fel Tŷ Turner ym Mhenarth wedi ymgymryd â'u digwyddiadau a drefnwyd.

Mae CARN ar hyn o bryd yn is-osod oriel o adeilad sy'n eiddo i'r cyngor, wedi'i rentu gan y CBC twristiaeth ac adfywio lleol: "Rydym yn is-osod un rhan ohono ar gyfraddau ffafriol iawn. Fodd bynnag, mae'n debyg na fyddwn yn gallu bod yno yn y tymor hir ac rydym yn ystyried mynd yn ôl i ffordd fwy crwydrol." (CARN)

Yn yr un modd ag y mae gweithgarwch crwydrol yn dibynnu ar y cyfleoedd sy'n dod i'r amlwg, mae rhaglennu mewn oriel yn dal i fod angen hyblygrwydd, a gellir dadlau ei fod yn dod â mwy o gyfrifoldeb i gysylltu â'r gymuned leol. Mae Oriol Machno, sydd â'u gwreiddiau o fewn ardal wledig "eisiau taro cydbwysedd rhwng y gymuned lleol yma/yno, gan gynnwys dynion, ffermwyr, ifanc, henoed, unigolion anodd eu cyrraedd, yn ogystal â chymuned gelfyddydol ryngwladol."

Gydag uchelgeisiau tebyg, nod studioMADE yw tyfu o fewn ac ochr yn ochr â'i chymuned. Yn weithdy cerbydau ceffyl gynt, studioMADE ers hynny mae wedi bod yn fwyty, siop ddodrefn, a gofod gweithdy yn ogystal â lleoliad ar gyfer cyngherddau cerddoriaeth ac arddangosfeydd. Sefydlwyd yn 2015 gan Angela Davies a Mark Eaglen; studioMADE wedi'i gofrestru fel sefydliad yn 2022 wrth ymgymryd â'r gofod llawr gwaelod sy'n wynebu'r cyhoedd, gan bwysleisio dull amlochrog o raglennu a chanolbwyntio ar straeon lleol.

“Our occupancy has helped to define us as an organisation, acting as a meeting place across our artistic practices and our investigations into contexts of the building and the locality. ” (studioMADE)

Organisations like Peak Cymru, also emphasise direct responses to places and local contexts. They have a hybrid model, currently working across two sites: a railway station and an old school, as well as nomadically exploring the unique ecologies of the Black mountains and South East Wales.

Whether occupying an old carriageworks, former suit shop, ex-grocers, or country manor house, these sites shape the identity of a collective or gallery, and in turn their activity shapes the identity of the building/site and becomes part of its history.

“Previously nomadic, tactileBOSCH was founded in 2000 by the late Kim Fielding and Simon Mitchell. It existed in Llandaff North in a disused laundry building. From there it has moved through other disused spaces such as hotels, warehouses and now we reside in a disused shop. Previously a suit shop.” (tactileBOSCH)

“It wasn’t that I set out to ‘start an artist-led space’. New to the country, I embarked on the process of ‘home-making’ - initiating events and projects to learn about my surroundings and make connections. This was led by ‘an artist’, but I’m also a curious person, a member of a family and any number of other things. I had created a home for myself in several different countries previously, so I had a good idea of ways to go about this, and also the time it would take.” (Julie Upmeyer, Plas Bodfa)

“We’re in an ex-grocers in the village of Penmachno - we didn’t necessarily pick it, we were lucky enough to discover the owners were willing to let us do something with it. The idea for an artist-led space came after.” (Oriel Machno)

“Mae ein deiliadaeth wedi helpu i’n diffinio fel sefydliad, gan weithredu fel man cyfarfod ar draws ein harferion artistig a’n hymchwiliadau i gyd-destunau’r adeilad a’r ardal leol.” (studioMADE)

Mae sefydliadau fel Peak Cymru, hefyd yn pwysleisio ymatebion uniongyrchol i leoedd a chyd-destunau lleol. Mae ganddynt fodel hybrid, sy’n gweithio ar ddau safle ar hyn o bryd: gorsaf reilffordd a hen ysgol, yn ogystal ag archwilio ecolegau unigryw’r mynyddoedd Du a De-ddwyrain Cymru yn grwydrol.

P’un a ydynt yn meddiannu hen weithdy cerbydau ceffyl, siop siwt, cyn-groser, neu faenordy gwledig, mae’r safleoedd hyn yn llunio hunaniaeth casgliad neu oriel, ac yn eu tro mae eu gweithgaredd yn siapio hunaniaeth yr adeilad/safle ac yn dod yn rhan o’i hanes. “Sefydlwyd tactileBOSCH yn grwydrol yn 2000 gan y diweddar Kim Fielding a Simon Mitchell. Roedd yn bodoli yn Ystum Taf mewn adeilad golchdy segur. O’r fan honno mae wedi symud trwy ofodau segur eraill megis gwestai, warysau a nawr rydym yn byw mewn siop segur. Roedd yn siop siwtiau gynt.” (tactileBOSCH)

“Nid fy mod wedi mynd ati i ‘ddechrau gofod dan arweiniad artist’. Yn newydd i’r wlad, dechreuais ar y broses o ‘wneud cartref’ - cychwyn digwyddiadau a phrosiectau i ddysgu am fy amgylchfyd a gwneud cysylltiadau. Arweiniwyd hyn gan ‘artist’, ond rwyf hefyd yn berson chwilfrydig, yn aelod o deulu ac unrhyw nifer o bethau eraill. Roeddwn i wedi creu cartref i mi fy hun mewn sawl gwlad wahanol o’r blaen, felly roedd gen i syniad da o ffyrdd o wneud hyn, a hefyd yr amser y byddai’n ei gymryd.” (Julie Upmeyer, Plas Bodfa)

“Rydyn ni mewn cyn-groser ym mhentref Penmachno - doedden ni ddim o reidrwydd wedi ei ddewis, roedden ni’n ddigon ffodus i ddarganfod bod y perchnogion yn fodlon gadael i ni wneud rhywbeth ag ef. Daeth y syniad ar gyfer gofod dan arweiniad artistiaid ar ôl hynny.” (Oriel Machno)

“[These] spaces need to be seen... not only as significant (if sadly often under-appreciated) community and educational resources but as focusing resistance to the cultural status quo that continues to add to our socio-environmental problems.” (Iain Biggs)

“[tactileBOSCH is] for the weird kids at the back of the classroom... Together, we build and shape something spontaneous, gritty and alive*” (tactileBOSCH) *referring to SGOR, experimental performance collective

“At the heart of Studio Cybi (SC)’s ethos is a dissatisfaction with the hierarchical art world. We want a framework that allows grassroots artists to flourish without having to navigate bureaucratic funding structures and institutional gatekeepers...” (Studio Cybi)

“To have created something from nothing, and to have created a space which has fundamentally changed the way the community perceives itself. Oriel Machno is now a cultural anchor of the valley...” (Oriel Machno)

“I set out to create entanglements... I’m interested in cross-disciplinary creative projects that bring people together who don’t normally cross paths in the world...This could be because of age, life experience, personalities, interests or any other reason.” (Plas Bodfa)

Artist-run spaces often grow from the needs of a group of artists to share and develop their work - creating a supportive community that can sustain and encourage experimentation, collaboration and new lines of inquiry outside of an institutional setting. Dispensary Gallery emphasises this as a reciprocal process: “[supporting artists] in their first exhibitions or first solo show allows us to share our vision with them and vice versa, and it feels a lot more rewarding and creative than facilitating someone who wants to go with their vision alone.” (Dispensary Gallery)

Peak Cymru started 30 years ago and is run as a charity. They often focus their projects on helping young people build skills and confidence to engage with local communities and environments, celebrating collaboration and multiple ways of thinking as a way towards building a future in which all species can thrive.

“To give space for people that are just coming up, or are not full-time artists, people who will really benefit from being able to show and share their work with other artists but are maybe isolated through geography or circumstance.” (CARN)

“Mae angen gweld y gofodau [hyn]... nid yn unig fel adnoddau cymunedol ac addysgol arwyddocaol (os yn anffodus yn aml yn cael eu tan-werthfawrogi) ond fel canolbwyntio gwrthwynebiad i’r status quo diwylliannol sy’n parhau i ychwanegu at ein problemau cymdeithasol-amgylcheddol.” (Iain Biggs)

“[mae tactileBOSCH] ar gyfer y plant rhyfedd yng nghefn yr ystafell ddosbarth... Gyda’n gilydd, rydyn ni’n adeiladu ac yn siapio rhywbeth digymell, graeanus a byw*” (tactileBOSCH) *gan gyfeirio at SGOR, grŵp perfformiad arbrofol

“Wrth galon ethos Stiwdio Cybi (SC) mae anfodlonrwydd â’r byd celf hierarchaidd. Rydyn ni eisiau fframwaith sy’n caniatáu i artistiaid llawr gwlad ffynnu heb orfod llywio strwythurau ariannu biwrocataidd a phorthladdwyr sefydliadol...” (Studio Cybi)

“Creu rhywbeth o ddim byd, a chreu gofod sydd wedi newid yn sylfaenol y ffordd mae’r gymuned yn gweld ei hun. Mae Oriel Machno bellach yn angor diwylliannol i’r cwm...” (Oriel Machno)

“Fe wnes i fynd ati i greu cysylltiadau... mae gen i ddiddordeb mewn prosiectau creadigol trawsddisgyblaethol sy’n dod â phobl at ei gilydd nad ydyn nhw fel arfer yn croesi llwybrau yn y byd...Gallai hyn fod oherwydd oedran, profiad bywyd, personoliaethau, diddordebau neu unrhyw reswm arall.” (Plas Bodfa)

Mae gofodau sy’n cael eu rhedeg gan artistiaid yn aml yn tyfu o anghenion grŵp o artistiaid i rannu a datblygu eu gwaith – gan greu cymuned gefnogol sy’n gallu cynnal ac annog arbrofi, cydweithio a thrywyddau ymholi newydd y tu allan i leoliad sefydliadol. Fferyllfa Galer yn pwysleisio hyn fel proses ddwyochrog: “[cefnogi artistiaid] yn eu harddangosfeydd cyntaf neu sioe unigol gyntaf yn ein galluogi i rannu ein gweledigaeth gyda nhw ac i’r gwrthwyneb, ac mae’n teimlo’n llawer mwy gwerth chweil a chreadigol na hwyluso rhywun sydd am fynd gyda’u gweledigaeth yn unig.” (Dispensary Gallery)

Dechreuodd Peak Cymru 30 mlynedd yn ôl ac mae’n cael ei redeg fel elusen. Maent yn aml yn canolbwyntio eu prosiectau ar helpu pobl ifanc i feithrin sgiliau a hyder i ymgysylltu â chymunedau ac amgylcheddau lleol, gan ddathlu cydweithio a ffyrdd lluosog o feddwl fel ffordd tuag at adeiladu dyfodol y gall pob rhywogaeth ffynnu ynddo.

“I roi lle i bobl sydd newydd ddod i’r amlwg, neu sydd ddim yn artistiaid amser llawn, pobl a fydd yn elwa’n fawr o allu dangos a rhannu eu gwaith gydag artistiaid eraill ond sydd efallai wedi’u hynysu oherwydd daearyddiaeth neu amgylchiadau.” (CARN)

“The founding of OM was totally organic, which allowed for a lot of flexibility in how it is run, and I think generates a lot of trust from the community in it. Its organic quality also allows for it to move in and out of visibility - sometimes it is more of a community craft shop, other times it’s more international art network-facing.”
(Oriel Machno)

“I think by being radically open, welcoming and inclusive in our projects, we are doing our small part in creating a more diverse, open, free, engaged, inclusive and creative society.” (Plas Bodfa)
“We want SC to be organic, fluid, authentic and not the staged, fake corporate set up that is the neoliberal norm.” (Studio Cybi)

“I’m interested in supporting my community in any way I can, helping to make it a vibrant, sustainable, creative place full of possibilities and interesting things to be involved with. I’m interested in creativity, free thinking, and experience-based learning of all kinds.” (Plas Bodfa)

“[artist-run initiatives are part of an] “overlooked” zone of small independent not-for-profit projects and spaces, volunteers and unpaid artists’ that, at a local level, sustain what he calls ‘culture’s soft infrastructure’, the ‘shared knowledge, traditions’, and ‘patterns of sociability’ (p. 183) vital to human social ecologies.’ (Iain Biggs referencing Prof. Justin O’Connor’s book Culture is not an Industry: Reclaiming art and culture for the common good (Manchester University Press, 2024))

“Roedd sefydlu OM yn hollol organig, a oedd yn caniatáu llawer o hyblygrwydd o ran sut mae’n cael ei redeg, ac rwy’n credu ei fod yn ennyn llawer o ymddiriedaeth gan y gymuned ynddo. Mae ei ansawdd organig hefyd yn caniatáu iddo symud i mewn ac allan o welededd - weithiau mae’n fwy o siop grefftau cymunedol, dro arall mae’n fwy celf rhyngwladol sy’n wynebu’r rhwydwaith.” (Oriel Machno)

“Rwy’n meddwl, trwy fod yn radical agored, croesawgar a chynhwysol yn ein prosiectau, ein bod yn gwneud ein rhan fach i greu cymdeithas fwy amrywiol, agored, rhydd, ymgysylltiol, cynhwysol a chreadigol.”
(Plas Bodfa)

“Rydyn ni eisiau i SC fod yn organig, hylifol, dilys ac nid y sefydliad corfforaethol ffug fesul cam sy’n norm neoliberal.”
(Studio Cybi)

“Mae gen i ddiddordeb mewn cefnogi fy nghymuned mewn unrhyw ffordd y galla’ i, gan helpu i’w wneud yn lle bywiog, cynaliadwy, creadigol sy’n llawn posibiliadau a phethau diddorol i ymwneud â nhw. Mae gen i ddiddordeb mewn creadigrwydd, meddwl rhydd, a dysgu seiliedig ar brofiad o bob math.” (Plas Bodfa)

“[Mae mentrau sy’n cael eu rhedeg gan artistiaid yn rhan o] barth “a anwybyddir” o brosiectau a gofodau bach annibynnol dielw, gwirfoddolwyr ac artistiaid di-dâl’ sydd, ar lefel leol, yn cynnal yr hyn y mae’n ei alw’n ‘seilwaith meddal diwylliant’, y ‘wybodaeth a rennir, traddodiadau’, a ‘patrymau cymdeithasgarwch’ (t. 183) sy’n hanfodol i ecolegau cymdeithasol dynol.’ (Iain Biggs cyfeirio Llyfr yr Athro Justin O’Connor Culture is not an Industry: Reclaiming art and culture for the common good (Gwasg Prifysgol Manceinion, 2024))

“We want to get our community of like-minded artists working together and creating a more equitable scene for emerging artists within Wales. We are at our strongest when we are together, helping each other to develop and succeed.” (tactileBOSCH)

“Moving allows for a unique experience of shows, never possibly being able to repeat yourself and always offering a new logistical challenge and with popping up in different places around the town, we meet so many different people.” (Dispensary Gallery)

“We are situated in a building alongside a small cohort of other artists. From our initial events we soon realised how much an audience brought to the experience that went far beyond what we had put in place. This remains one of our key motivations and frames the importance of experiment and investigation as core values of the organisation.” (studioMADE)

“We have quite a broad membership (currently at 44 artists) representing a broad range of disciplines and interests.’ ‘...it’s about creating a vibrant network and supporting rural artists to feel connected, inspired and confident in their practices.” (CARN)

“A lot of our programme comes through conversations with artists, that we can then develop into a commission, open call or support opportunity. We’re constantly in dialogue and that is really exciting to me.” (Arcade Campfa)

“Rydym am gael ein cymuned o artistiaid o’r un anian i gydweithio a chreu golygfa decach i artistiaid sy’n dod i’r amlwg yng Nghymru. Rydym ar ein cryfaf pan fyddwn gyda’n gilydd, yn helpu ein gilydd i ddatblygu a llwyddo.” (tactileBOSCH)

“Mae symud yn caniatáu profiad unigryw o sioeau, byth o bosibl yn gallu ailadrodd eich hun a bob amser yn cynnig her logistaidd newydd a gyda dod i’r amlwg mewn gwahanol lefydd o amgylch y dref, rydym yn cwrdd â chymaint o wahanol bobl.” (Dispensary Gallery)

“Rydyn ni wedi ein lleoli mewn adeilad ochr yn ochr â charfan fechan o artistiaid eraill. O’n digwyddiadau cychwynnol fe sylweddoloni ni’n fuan faint ddaeth cynulleidfa i’r profiad a aeth ymhell y tu hwnt i’r hyn roedden ni wedi’i roi ar waith. Mae hyn yn parhau i fod yn un o’n cymhellion allweddol ac mae’n fframio pwysigrwydd arbrofi ac ymchwilio fel gwerthoedd craidd y sefydliad.” (studioMADE)

“Mae gennym ni aelodaeth eithaf eang (44 o artistiaid ar hyn o bryd) sy’n cynrychioli ystod eang o ddisgyblaethau a diddordebau.’ ‘... mae’n ymwneud â chreu rhwydwaith bywiog a chefnogi artistiaid gwledig i deimlo’n gysylltiedig, wedi’u hysbrydoli ac yn hyderus yn eu harferion.” (CARN)

“Mae llawer o’n rhaglen yn dod trwy sgysiau gydag artistiaid, y gallwn ni wedyn ei datblygu’n gyfle comisiwn, galwad agored neu gefnogaeth. Rydyn ni’n cynnal deialog yn gyson ac mae hynny’n gyffrous iawn i mi.” (Arcade Campfa)

“The question that I often come back to is how to make artist-led spaces vibrant and sustainable while not extracting from the core reason for their existence?” (CARN)

How do we balance funding demands, support emerging artists and grow networks outside of institutional frameworks? Artists draw upon their resourcefulness, curiosity and openness to new ideas to develop creative approaches to finding spaces, putting on events and connecting with local audiences. It is often this capacity for inventive problem solving that helps to energise and sustain collaborative and experimental grassroots activity, building strong relationships and pools of shared knowledge.

“One of the most important things I’ve learned is that communication is key—clear, honest, and thoughtful dialogue can make all the difference. Leading with grace, staying open, and not taking things personally are essential, especially in creative spaces. At the same time, it’s vital to remain true to your vision and the work you’re creating, even when challenges arise.” (Plas Bodfa)

“Being an artist lets me be curious about a great many things, I’m able to approach individuals and organisations with questions of any kind and it is not assumed I’m a threat to their own industry, career or personal projects... Artists are really great at seeing the potential in underused resources, and also in sharing resources and thinking communally.” (Arcade Campfa)

“We want to get good energy, momentum and explore ideas that we haven’t conjured up yet. That is often generated by new encounters.” (Studio Cybi)

“We can make an exhibition when it suits us and when an opportunity presents itself. It allows such great flexibility that allows us to also be able to work part time to support it.” (Dispensary Gallery)

“Y cwestiwn rwy’n dod yn ôl ato’n aml yw sut i wneud gofodau dan arweiniad artistiaid yn fywiog ac yn gynaliadwy heb dynnu oddi ar y rheswm craidd dros eu bodolaeth?” (CARN)

Sut ydyn ni’n cydbwysu galwadau cyllid, cefnogi artistiaid sy’n dod i’r amlwg a thyfu rhwydweithiau y tu allan i fframweithiau sefydliadol? Mae artistiaid yn tynnu ar eu dyfeisgarwch, eu chwilfrydedd a’u parodrwydd i syniadau newydd i ddatblygu dulliau creadigol o ddod o hyd i ofod, cynnal digwyddiadau a chysylltu â chynulleidfaoedd lleol. Yn aml, y gallu hwn ar gyfer datrys problemau dyfeisgar sy’n helpu i fywiogi a chynnal gweithgarwch cydweithredol ac arbrolfol ar lawr gwlad, gan feithrin perthnasoedd cryf a chronfeydd o wybodaeth a rennir.

“Un o’r pethau pwysicaf rydw i wedi’i ddysgu yw bod cyfathrebu’n allweddol – gall deialog glir, onest a meddylgar wneud byd o wahaniaeth. Mae arwain gyda gras, aros yn agored, a pheidio â chymryd pethau’n bersonol yn hanfodol, yn enwedig mewn mannau creadigol. Ar yr un pryd, mae’n hanfodol aros yn driw i’ch gweledigaeth a’r gwaith rydych chi’n ei greu, hyd yn oed pan fydd heriau’n codi.” (Plas Bodfa)

“Mae bod yn artist yn gadael i mi fod yn chwilfrydig am lawer iawn o bethau, rwy’n gallu mynd at unigolion a sefydliadau gyda chwestiynau o unrhyw fath ac nid yw’n cael ei gymryd yn ganiataol fy mod yn fygythiad i’w diwydiant, gyrfa neu brosiectau personol eu hunain... Mae artistiaid yn wych am weld y potensial mewn adnoddau sy’n cael eu tanddefnyddio, a hefyd wrth rannu adnoddau a meddwl yn gymunedol.” (Arcade Campfa)

“Rydyn ni eisiau cael egni da, momentwm ac archwilio syniadau nad ydyn ni wedi’u creu eto. Mae hynny’n aml yn cael ei gynhyrchu gan gyfarfyddiadau newydd.” (Studio Cybi)

“Gallwn wneud arddangosfa pan fydd yn gyfleus i ni a phan fydd cyfle yn codi. Mae’n caniatáu cymaint o hyblygrwydd sy’n caniatáu i ni allu gweithio’n rhan amser i’w gefnogi hefyd.” (Dispensary Gallery)

“Expect the unexpected and understand its value. Planning and infrastructure are undoubtedly key strategies for a successful organisation but responsiveness and adaptability are often what distinguish a platform of meaningful exchange and delivery.” (studioMADE)

Working flexibly across sites can be a practical solution to running activity when having a permanent space becomes costly and difficult to keep open. It is also okay to close doors and have periods of reflection or use the space in a different way. GS Artists echoes this need to maintain a flexible approach to programming, exhibitions and having longer time in between shows:

There’s no shame in closing our doors. Some of our projects such as Artist At Work were designed to fill the gaps in programming. Putting on exhibitions is costly. but in addition to this, a lot of our current projects are off-site, which is hard to explain, but also why we don’t always have show’s on” (GS Artists)

studioMADE continued to engage audiences during the winter 2023-24 when it was difficult to heat the gallery, and held a series of twilight screenings in collaboration with LUX. The gallery was transformed into an on-street cinema; the old carriage works doors became a backlit screen for passers-by to experience silent films.

“You navigate your ambitions with the means you have access to - where there is doing things solely on the laptop rather than physical objects which require more energy /time. Etc” (Studio Cybi)

“We need to be really careful about not promising too much, so we are able to really engage with the new relationships we’re forming, and also that we’re still prioritising artists and providing what they need to develop their practice and the work they are really interested in making.” (Arcade Campfa)

“Disgwyliwch yr annisgwyl a deallwch ei werth. Heb os, mae cynllunio a seilwaith yn strategaethau allweddol ar gyfer sefydliad llwyddiannus ond yn aml mae ymatebolrwydd a’r gallu i addasu yn gwahaniaethu llwyfan o gyfnewid a chyflawni ystyrlon.” (studioMADE)

Gall gweithio’n hyblyg ar draws safleoedd fod yn ateb ymarferol i redeg gweithgaredd pan fydd cael gofod parhaol yn dod yn gostus ac yn anodd ei gadw ar agor. Mae hefyd yn iawn cau drysau a chael cyfnodau o fyfyrion neu ddefnyddio’r gofod mewn ffordd wahanol. Mae GS Artists yn adleisio’r angen hwn i gynnal agwedd hyblyg at raglennu, arddangosfeydd a chael amser hirach rhwng sioeau.

“Does dim cywilydd cau ein drysau. Cynlluniwyd rhai o’n prosiectau megis Artist at Work i lenwi’r bylchau mewn rhaglenni. Mae cynnal arddangosfeydd yn gostus. ond yn ogystal â hyn, mae llawer o’n prosiectau presennol oddi ar y safle, sy’n anodd ei egluro, ond hefyd pam nad oes gennym ni sioeau ymlaen bob amser.” (GS Artists)

Parhaodd studioMADE i ymgysylltu â chynulleidfaoedd yn ystod gaeaf 2023-24 pan oedd yn anodd gwresogi’r oriel, a chynhaliodd gyfres o ddangosiadau cyfnos mewn cydweithrediad â LUX. Trawsnewidiwyd yr oriel yn sinema ar y stryd; daeth drysau’r hen weithfeydd cerbydau yn sgrin wedi’i goleuo’n ôl i bobl oedd yn mynd heibio i brofi ffilmiau hab sain.

“Rydych chi’n llywio’ch uchelgeisiau gyda’r modd y mae gennych chi fynediad iddo - lle mae gwneud pethau ar y gliniadur yn unig yn hytrach na gwrthrychau corfforol sydd angen mwy o egni / amser ac ati” (Studio Cybi)

“Mae angen i ni fod yn ofalus iawn ynglŷn â pheidio ag addo gormod, felly rydyn ni’n gallu ymgysylltu’n wirioneddol â’r perthnasoedd newydd rydyn ni’n eu ffurfio, a hefyd ein bod ni’n dal i flaenoriaethu artistiaid a darparu’r hyn sydd ei angen arnyh nhw i ddatblygu eu hymarfer a’r gwaith y mae ganddyn nhw wir ddiddordeb mewn gwneud.” (Arcade Campfa)

“The membership fee is really useful. It’s not much but it gives us a pot of ‘clean’ money to use as match funding for any potential grant applications.” (CARN)

“Selling zines and drinks on opening night. Hands down, the most successful [funding] strategy we have ever used.” (Dispensary Gallery)

“We haven’t had any luck at all in any of the obvious ‘arts’ funding. We will try again someday. We have had some small successes in very localised Anglesey-specific funding for wellbeing, community projects and ecological initiatives. The funders didn’t mind that there was ‘art’ in there, they were just happy to have a completed project with some nice pictures... Our theory so far for this is simply to have a bunch of great projects pretty much ready to go. When a funding opportunity comes up, we are then able to act quickly and decisively if any of our existing projects are able to fit into their objectives.” (Plas Bodfa)

“We have recognised the importance of approaching a wide range of sponsorship partners in order to sustain our activities. This has required a diligent approach to maintaining our core directions while addressing the different conditions of each funding body, but the current cultural climate is becoming increasingly competitive and strained...” (studioMADE)

“...there’s a strong DIY streak here, and as funding does become tighter, we’re now focussing more on doing events, and paying artists what we can from ticket sales, bar etc - being transparent that often it is less than we would like to pay. At the same time, we are still pursuing larger scale funding, and exploring further revenue streams.” (tactileBOSCH)

“Mae’r ff aelodaeth yn ddefnyddiol iawn. Nid yw’n llawer ond mae’n rhoi pot o arian ‘glân’ i ni ei ddefnyddio fel arian cyfatebol ar gyfer unrhyw geisiadau grant posib.” (CARN)

“Gwerthu zines a diodydd ar y noson agoriadol. Dwylo i lawr, y strategaeth [cyllid] fwyaf llwyddiannus i ni ei defnyddio erioed.” (Dispensary Gallery)

“Nid ydym wedi cael unrhyw lwc o gwbl yn unrhyw un o’r cyllid ‘celfyddydol’ amlwg. Byddwn yn ceisio eto ryw ddydd. Rydym wedi cael rhai llwyddiannau bach mewn cyllid lleol iawn penodol i Ynys Môn ar gyfer lles, prosiectau cymunedol a mentrau ecolegol. Doedd dim ots gan y cyllidwyr fod ‘celf’ yno, roedden nhw’n hapus i gael prosiect wedi’i gwblhau gyda rhai lluniau neis... Ein theori hyd yn hyn ar gyfer hyn yw cael criw o brosiectau gwyh fwy neu lai yn barod i fynd. Pan ddaw cyfle ariannu i’r amlwg, gallwn wedyn weithredu’n gyflym ac yn bendant os yw unrhyw un o’n prosiectau presennol yn gallu cyd-fynd â’u hamcanion.” (Plas Bodfa)

“Rydym wedi cydnabod pwysigrwydd cysylltu ag ystod eang o bartneriaid noddi er mwyn cynnal ein gweithgareddau. Mae hyn wedi gofyn am agwedd ddiwyd tuag at gynnal ein cyfeiriadau craidd wrth fynd i’r afael â gwahanol amodau pob corff cyllido, ond mae’r hinsawdd ddiwylliannol bresennol yn dod yn fwyfwy cystadleuol a dan straen...” (studioMADE)

“...mae yna lif DIY cryf yma, ac wrth i gyllid ddod yn dynnach, rydyn ni nawr yn canolbwyntio mwy ar gynnal digwyddiadau, a thalu i artistiaid yr hyn y gallwn o werthu tocynnau, bar ac ati - bod yn dryloyw ei fod yn aml yn llai nag yr hoffem ei dalu. Ar yr un pryd, rydym yn dal i geisio cyllid ar raddfa fwy, ac yn archwilio ffrydiau refeniw pellach.” (tactileBOSCH)

“Oriol Machno’s projects are entirely reliant on small pots of funding and volunteer time, so when funding dries up, projects dry up. The building is also not in the best condition, so cold weather really does affect its capacity to stay open!” (Oriol Machno)

“We are constantly under the threat of losing the space, which creates a real sense of angst, especially with tB’s equipment stored there that’s vital for performance, as well as individual artists’ belongings. It also makes it hard to invest in the stwdio, knowing it won’t be ours forever.” (tactileBOSCH)

“The idea that you can be the fundraiser, open the doors, empty the bins, programme, run the marketing, support artists, network, build community, develop new ideas and also be literate in negotiating leases and dealing with systems way outside of your control doesn’t function without support.” (Arcade Campfa)

“We are always up against the challenge of the tyranny of structurelessness - because things are open ended it means that sometimes one person can take too much individual control.” (Oriol Machno)

A DIY approach is just as relevant today as it was in 1960s and 70s counterculture. While the rejection of institutional, dominant structures (Murphy, 2018) is still a driving force for many spaces, freedom from funding demands has its limitations. Many organisations rely heavily on volunteers, and crowdfunding, print, zine, ticket and opening night drinks sales. But this often means responsibilities fall on a few individuals who end up struggling to balance the demands of programming and promotion of events.

This can lead to a creative blurring of life and work- where the two bleed into one another, which can contribute to a positive, holistic approach to running a space, as is the case with Plas Bodfa in Anglesey. But this can also lead to burnout if boundaries aren’t maintained. The struggle to arrive at a balance is reflected in several of the responses we’ve received from artist-run-spaces, and in broader discourse around the sustainability of artist-run spaces altogether: ‘The question of time, duration, and its relationship to structure and precarity is also at the crux of the problematic issue of artist-run sustainability...’ (Murphy (2018) Artist-run Europe - Practice/Projects/Spaces)

“Mae prosiectau Oriol Machno yn dibynnu’n llwyr ar gronfeydd bach o arian ac amser gwirfoddolwyr, felly pan fydd cyllid yn dod i ben, mae prosiectau’n sychu. Nid yw’r adeilad ychwaith yn y cyflwr gorau, felly mae tywydd oer wir yn effeithio ar ei allu i aros ar agor!” (Oriol Machno)

“Rydym yn gyson dan fygythiad o golli’r gofod, sy’n creu ymdeimlad gwirioneddol o ing, yn enwedig gydag offer tB wedi’i storio yno sy’n hanfodol ar gyfer perfformio, yn ogystal ag eiddo artistiaid unigol. Mae hefyd yn ei gwneud hi’n anodd buddsoddi yn y stwdio, gan wybod na fydd yn eiddo i ni am byth.” (tactileBOSCH)

“Nid yw’r syniad y gallwch godi arian, agor y drysau, gwagio’r biniau, rhaglennu, rhedeg y marchnata, cefnogi artistiaid, rhwydweithio, adeiladu cymuned, datblygu syniadau newydd a hefyd fod yn llythrennog wrth drafod prydlesi a delio â systemau sydd y tu hwnt i’ch rheolaeth yn gweithredu heb gefnogaeth.” (Arcade Campfa)

“Rydym bob amser yn erbyn her gormes diffyg strwythur - oherwydd bod pethau’n benagored mae’n golygu y gall un person gymryd gormod o reolaeth unigol weithiau.” (Oriol Machno)

Mae dull DIY yr un mor berthnasol heddiw ag yr oedd yn wrthddiwylliant y 1960au a’r 70au. Er bod gwrthod strwythurau sefydliadol, dominyddol (Murphy, 2018) yn dal i fod yn rym i lawer o leoedd, mae cyfyngiadau ar ryddid rhag gofynion cyllid. Mae llawer o sefydliadau’n dibynnu’n fawr ar wirfoddolwyr, a chyllid torfol, print, cylchgrawn, tocynnau a gwerthu diodydd ar gyfer y noson agoriadol. Ond mae hyn yn aml yn golygu bod cyfrifoldebau’n disgyn ar rai unigolion sy’n cael trafferth cydbwysu gofynion rhaglennu a hyrwyddo digwyddiadau.

Gall hyn arwain at gymylu bywyd a gwaith yn greadigol - lle mae’r ddau yn gwaedu i’w gilydd, a all gyfrannu at ymagwedd gadarnhaol, gyfannol at redeg gofod, fel sy’n wir am Plas Bodfa ym Môn. Ond gall hyn hefyd arwain at losgi allan os na chaiff ffiniau eu cynnal. Mae’r frwydr i gael cydbwysedd yn cael ei hadlewyrchu mewn nifer o’r ymatebion a gawsom gan ofodau sy’n cael eu rhedeg gan artistiaid, ac mewn trafodaethau ehangach ynghylch cynaliadwyedd gofodau sy’n cael eu rhedeg gan artistiaid yn gyfan gwbl: ‘Mae cwestiwn amser, hyd, a’i berthynas â strwythur ac ansicrwydd hefyd wrth wraidd mater problemus cynaliadwyedd sy’n cael ei redeg gan artistiaid...’ (Murphy (2018) Artist-run Europe - Practice/Projects/Spaces)

“Compiling applications is a lengthy process that holds no guarantees of remuneration for the hours put into it...Time and the commitment required to manage all aspects of the organisation is often easy to underestimate, at times making it challenging when protecting commitments outside of the organisation’s needs.” (studioMADE)

“The rewards are that we are understanding towards each other and don’t push each other to do more than we can. The challenges are that, because of this, we can delay and defer essential tasks or not follow up on valuable opportunities in a timely manner.” (CARN)

“My challenge is my time. I am constantly reaching my individual threshold of being ‘maxed out’, knowing I’m not doing a good job with things I’ve committed to.” (Plas Bodfa)

“I try to manage work, family, an art practice and volunteering for CARN. It’s too much really.”(CARN)

“Without a stable job in an institution or funding to implement staffing structures, we rely heavily on our personal labour and ambition to fulfill the project’s vision. It feels morally easier to sacrifice our time and balance for free than it does to ask others for that commitment.” (Dispensary Gallery)

“some resistance to events/exhibitions that may not appear directly relevant to the community. Also [there is] sometimes overwhelming pressure to just focus on generating craft sales instead of other ideas/values/projects.” (Oriol Machno)

“We do not get regular funding, the amount of work required to fill in an arts council application is akin to a part time job, but you don’t get paid for it. The very structure of the government funded institutions in Wales forces artists to be bureaucratic corporate machines which is an antithesis to what being an artist actually is.” (Studio Cybi)

“It’s so much more competitive now, and really amazing projects who we have huge respect for have had to either close completely or take a break from their programming because the money, and any associated support, just isn’t there. It’s really tough.” (Arcade Campfa)

“Mae llunio ceisiadau yn broses hirfaith sydd heb unrhyw sicrwydd o dâl am yr oriau a roddir ynddo... Mae amser a’r ymrwymiad sydd ei angen i reoli pob agwedd ar y sefydliad yn aml yn hawdd i’w ddiystyru, gan ei gwneud yn heriol ar adegau wrth warchod ymrwymadau y tu allan i anghenion y sefydliad.” (studioMADE)

“Y manteision yw ein bod yn deall ein gilydd ac nad ydym yn gwthio ein gilydd i wneud mwy nag y gallwn. Yr heriau yw, oherwydd hyn, y gallwn oedi a gohirio tasgau hanfodol neu beidio â dilyn i fyny ar gyfleoedd gwerthfawr mewn modd amserol.” (CARN)

“Fy her yw fy amser. Rwyf yn gyson yn cyrraedd fy nhrothwy unigol o fod yn ‘maxed out’, gan wybod nad wyf yn gwneud gwaith da gyda phethau rwyf wedi ymrwymo iddynt.” (Plas Bodfa)

“Rwy’n ceisio rheoli gwaith, teulu, practis celf a gwirfoddoli i CARN. Mae’n ormod a dweud y gwir.” (CARN)

“Heb swydd sefydlog mewn sefydliad na chyllid i weithredu strwythurau staffo, rydym yn dibynnu’n helaeth ar ein llafur personol a’n huchelgais i gyflawni gweledigaeth y prosiect. Mae’n teimlo’n foesol haws aberthu ein hamser a’n cydbwysedd am ddim nag y mae i ofyn i eraill am yr ymrwymiad hwnnw.” (Dispensary Gallery)

“peth gwrthwynebiad i ddigwyddiadau/arddangosfeydd nad ydynt efallai’n ymddangos yn uniongyrchol berthnasol i’r gymuned. Hefyd [mae] weithiau pwysau aruthrol i ganolbwytio ar gynhyrchu gwerthiant crefftau yn hytrach na syniadau/gwerthoedd/prosiectau eraill.” (Oriol Machno)

“Nid ydym yn cael cyllid rheolaidd, mae maint y gwaith sydd ei angen i lenwi cais cyngor y celfyddydau yn debyg i swydd ran amser, ond nid ydych yn cael eich talu amdano. Mae union strwythur y sefydliadau a ariennir gan y llywodraeth yng Nghymru yn gorfodi artistiaid i fod yn beiriannau corfforaethol biwrocraataidd sy’n wrth-thesis i’r hyn yw bod yn artist mewn gwirionedd.” (Studio Cybi)

“Mae’n llawer mwy cystadleuol nawr, ac mae prosiectau rhyfeddol iawn y mae gennym ni barch mawr tuag atynt wedi gorfod naill ai gau’n gyfan gwbl neu gymryd seibiant o’u rhaglenni oherwydd nid yw’r arian, ac unrhyw gymorth cysylltiedig, ar gael. Mae’n anodd iawn.” (Arcade Campfa)

The resilience of artist-led initiatives is clear in the diversity of approaches that organisations and collectives take to adapt to restrictions on time, resources and funding. A non-competitive, mutually supporting arts community, in which artist-run spaces and collectives communicate, collaborate and step in to help each other, is vital for the survival of this type of activity.

g39 is Wales' longest running artist-run-space. Their non-hierarchical structure emphasises the wellbeing of staff and a balance of independence and collaboration within the team. Their work has played a large part in growing a vibrant, supportive community of artists in Cardiff and beyond. Their UNIT(e) programme and internships nurture an emerging community of artists, something that other initiatives like Peak Cymru, Bay Art, and Arcade Campfa have explored through 'associates' models. g39 is a guiding voice and supportive network for artist-run, grassroots activity in Wales, continuing to influence and support many of the spaces involved in this research. They have generously contributed their reflections here:

"This document shows the resilience and collective strength of this invaluable part of the arts sector. It shows the dedication of artists working together supporting each other in Wales and beyond. While we are currently in the position of being one of the few artist-run projects that receives core funding, we share much of the experiences, challenges, concerns and values as many other artist-run projects.

We are proud to be part of the artist-run community in Wales. This research shows the amount of incredible work our peers are doing. We will continue to support each other and thrive together. We began 27 years ago, and we are still co-run by one of our founding members. We have moved through various spaces and funding models and structures, however being artist led is part of our ethos and informs our creative approach as we continue to evolve and change in response to new situations." (Caitlin Davies, g39)

This document is by no means exhaustive. We acknowledge the far-reaching and ever-changing nature of artist-run activity across Wales, which will feed and shape this ongoing research. We hope that by bringing some of these voices together, we might raise questions and possibilities that will inform continued efforts to build a strong and resilient network. We ask, then: what form might this take? How can we move forwards together and build stronger connections and channels of communication? Perhaps through mapping the constellation of artist-run activity as an online resource we can open new pathways to sharing opportunities and ideas. What might this look like? How could this help us to celebrate the diversity of approaches to artist-run activity and continue to grow and thrive as a community?

Mae gwydnwch mentrau a arweinir gan artistiaid yn amlwg yn yr amrywiaeth o ddulliau y mae sefydliadau a chydweithfeydd yn eu cymryd i addasu i gyfyngiadau ar amser, adnoddau a chyllid. Mae cymuned gelfyddydol anghystadl euol sy'n cefnogi ei gilydd, lle mae gofodau a redir gan artistiaid yn cyfathrebu, yn cydweithio ac yn camu i mewn i helpu ei gilydd, yn hanfodol ar gyfer goroesiad y math hwn o weithgaredd.

g39 yw'r gofod a redir gan artistiaid hiraf yng Nghymru. Mae eu strwythur anhierarchaidd yn pwysleisio lles staff a chymbwysedd o annibyniaeth a chydweithio o fewn y tîm. Mae eu gwaith wedi chwarae rhan fawr mewn tyfu cymuned fywiog, gefnogol o artistiaid yng Nghaerdydd a thu hwnt. Mae eu rhaglen UNIT(e) ac interniaethau yn meithrin cymuned newydd o artistiaid, rhywbeth y mae mentrau eraill yn ei hoffi Peak Cymru, Bay Art, a Arcade Campfa wedi archwilio trwy fodelau 'cymdeithion'. g39 yn llais arweiniol ac yn rhwydwaith cefnogol ar gyfer gweithgaredd llawr gwlad sy'n cael ei redeg gan artistiaid yng Nghymru, gan barhau i ddylanwadu a chefnogi llawer o'r gofodau sy'n rhan o'r ymchwil hwn. Maent wedi cyfrannu eu myfyrdodau yn hael yma:

"Mae'r ddogfen hon yn dangos gwytnwch a chryfder cyfunol y rhan amhrisiadwy hon o sector y celfyddydau. Mae'n dangos ymroddiad artistiaid yn cydweithio i gefnogi ei gilydd yng Nghymru a thu hwnt. Er ein bod ar hyn o bryd mewn sefyllfa o fod yn un o'r ychydig brosiectau a redir gan artistiaid sy'n derbyn cyllid craidd, rydym yn rhannu llawer o'r profiadau, heriau, pryderon a gwerthoedd â llawer o brosiectau eraill sy'n cael eu rhedeg gan artistiaid.

Rydym yn falch o fod yn rhan o'r gymuned sy'n cael ei rhedeg gan artistiaid yng Nghymru. Mae'r ymchwil hwn yn dangos faint o waith anhygoel y mae ein cyfoedion yn ei wneud. Byddwn yn parhau i gefnogi ein gilydd a ffynnu gyda'n gilydd. Fe ddechreuon ni 27 mlynedd yn ôl, ac rydyn ni'n dal i gael ein rhedeg ar y cyd gan un o'n haelodau sefydlu. Rydym wedi symud trwy wahanol ofodau a modelau a strwythurau ariannu, ond mae cael ein harwain gan artistiaid yn rhan o'n hethos ac yn llywio ein hagwedd greadigol wrth i ni barhau i esblygu a newid mewn ymateb i sefyllfaoedd newydd." (Caitlin Davies, g39)

Nid yw'r ddogfen hon yn gyflawn o bell ffordd. Rydym yn cydnabod natur bellgyrhaeddol a chyfnewidiol gweithgarwch sy'n cael ei redeg gan artistiaid ledled Cymru, a fydd yn bwydo ac yn llywio'r ymchwil barhaus hon. Gobeithiwn, trwy ddod â rhai o'r lleisiau hyn ynghyd, y gallem godi cwestiynau a phosibiliadau a fydd yn llywio ymdrechion parhaus i adeiladu rhwydwaith cryf a gwydn. Gofynnwn, felly: ar ba ffurf y gallai hyn fod? Sut gallwn ni symud ymlaen gyda'n gilydd a meithrin cysylltiadau cryfach a sianeli cyfathrebu? Efallai trwy fapio'r cytser o weithgaredd sy'n cael ei redeg gan artistiaid fel adnodd ar-lein y gallwn agor llwybrau newydd i rannu cyfleoedd a syniadau. Sut olwg fyddai ar hwn? Sut gallai hyn ein helpu i ddathlu'r amrywiaeth o ymagweddau at weithgarwch sy'n cael ei redeg gan artistiaid a pharhau i dyfu a ffynnu fel cymuned?

Arcade Campfa - For 14 years they were based in Queens Arcade Shopping Centre in Cardiff but are currently between spaces and exploring working with community groups, library and healthcare spaces across Wales as well as continuing to support emerging artists.

CARN - run a gallery space based in Caernarfon as well as community workshops, talks, residencies and external exhibitions and projects. They have a membership scheme that represents and supports their network of local artists.

Dispensary Gallery - a curatorial duo that operates nomadically across Wrexham, with a large focus on supporting emerging artists. Set up in the pandemic by Chloe Goodwin and Ryan Saunders, their most recent space is a 15,000sqft ex ASDA Living retail unit in collaboration with Hypha Studios.

GS Artists - an artist-led space based on Swansea High Street, founded in 2014 by Jane Simson, focused on supporting emerging and early career artists and connecting with local audiences through an experimental, interdisciplinary programme.

Oriel Machno - is an experimental community project space based in an ex grocer's in the village of Penmachno, hosting residencies, exhibitions and public activities. The initial renovation of OM was a collaborative effort, with voluntary contributions from community members of all ages, supported by Clear Village - an organisation promoting creative regeneration within rural areas.

Peak Cymru - is an arts organisation which creates time, space and resources for Young People, artists, curators, multidisciplinary practitioners and intergenerational communities to make, experiment and collaborate.

Plas Bodfa - Since moving onto the site of a 1920s manor house on Anglesey in 2020, the Lewis family has reignited the house and surrounds, organising exhibitions, experiments, research projects, collaborations, events and reactivating the grounds.

Studio Cybi - SC was founded in 2016 by artists Rebecca Gould and Iwan Lewis, born from a desire to collaborate. The project is deeply rooted in its location on an island in rural North Wales, investigating the space between the virtual and the real-a "glitch" space. The website serves as a permanent archive of all SC activities, from radio broadcasts, manifestos to exhibitions held in their dining room and in local sites of interest.

studioMADE - Situated in a former carriageworks comprising artist studios and an experimental project/gallery space; studioMADE is a site for shared discovery. It operates as an Interdisciplinary nexus space; an environment through which global contemporary themes are explored within a local context. Our frameworks of investigation across art, science, technology and ecologies support these aspirations, through active engagement with environmental concerns and the inclusive provision of experiences.

tactileBOSCH - Previously Nomadic, Tactile Bosch was founded in 2000 by the late Kim Fielding and Simon Mitchell. It has moved through disused spaces such as hotels, warehouses and now resides in a disused shop in Cardiff's Capitol Centre. They nurture a progressive, far-reaching and edgy performance art and conceptual philosophy.

Arcade Campfa - Am 14 mlynedd buont wedi'u lleoli yng Nghanolfan Siopa Arcêd y Frenhines yng Nghaerdydd ond ar hyn o bryd maent rhwng gofodau ac yn archwilio gweithio gyda grwpiau cymunedol, gofodau llyfrgell a gofal iechyd ledled Cymru yn ogystal â pharhau i gefnogi artistiaid sy'n dod i'r amlwg.

CARN - sy'n rhedeg oriel yng Nghaernarfon yn ogystal â gweithdai cymunedol, sgysiau, preswyliaidau ac arddangosfeydd a phrosiectau allanol. Mae ganddynt gynllun aelodaeth sy'n cynrychioli ac yn cefnogi eu rhwydwaith o artistiaid lleol.

Dispensary Gallery - deuawd guradurol sy'n gweithredu'n grwydrol ar draws Wrecsam, gyda ffocws mawr ar gefnogi artistiaid newydd. Wedi'i sefydlu yn y pandemig gan Chloe Goodwin a Ryan Saunders, eu gofod diweddaraf yw cyn uned manwerthu ASDA Living 15,000 troedfedd sgwâr mewn cydweithrediad â Hypha Studios.

GS Artists - gofod dan arweiniad artistiaid yn seiliedig ar Stryd Fawr Abertawe, a sefydlwyd yn 2014 gan Jane Simson, yn canolbwyntio ar gefnogi artistiaid sy'n dod i'r amlwg a dechrau eu gyrfa a chysylltu â chynulleidfaoedd lleol trwy raglen arbrol, ryngddisgyblaethol.

Oriel Machno - gofod prosiect cymunedol arbrol wedi'i leoli mewn siop groser ym mhentref Penmachno, sy'n cynnal preswyliaidau, arddangosfeydd a gweithgareddau cyhoeddus. Roedd adnewyddiad cychwynnol OM yn ymdrech ar y cyd, gyda chyfraniadau gwirfoddol gan aelodau o'r gymuned o bob oed, gyda chefnogaeth Clear Village - mudiad sy'n hyrwyddo adfywio creadigol o fewn ardaloedd gwledig.

Peak Cymru - yn sefydliad celfyddydol sy'n creu amser, gofod ac adnoddau ar gyfer Pobl Ifanc, artistiaid, curaduron, ymarferwyr amlddisgyblaethol a chymunedau sy'n pontio'r cenedlaethau i wneud, arbrol a chydweithio.

Plas Bodfa - Ers symud i safle maenordy o'r 1920au ar Ynys Môn yn 2020, mae'r teulu Lewis wedi ailfywiogi'r tŷ a'r cyffiniau, gan drefnu arddangosfeydd, arbrolion, prosiectau ymchwil, cydweithio, digwyddiadau ac ailysgogi'r tiroedd.

Studio Cybi - Sefydlwyd SC yn 2016 gan artistiaid Rebecca Gould a Iwan Lewis, a aned o awydd i gydweithio. Mae'r prosiect wedi'i wreiddio'n ddwfn yn ei leoliad ar ynys yng nghefn gwlad Gogledd Cymru, gan ymchwilio i'r gofod rhwng y rhith a'r go iawn - gofod "glitch". Mae'r wefan yn gwasanaethu fel archif barhaol o holl weithgareddau SC, o ddarllediadau radio, manifffestos i arddangosfeydd a gynhelir yn eu hystafell fwyta ac mewn safleoedd lleol o ddiddordeb.

studioMADE - Wedi'i leoli mewn hen waith cerbyd yn cynnwys stiwdios artistiaid a gofod prosiect/oriel arbrol; Mae studioMADE yn wefan ar gyfer darganfod a rennir. Mae'n gweithredu fel man cyswllt Rhyngddisgyblaethol; amgylchedd lle mae themâu cyfoes byd-eang yn cael eu harchwilio o fewn cyd-destun lleol. Mae ein fframweithiau ymchwilio ar draws celf, gwyddoniaeth, technoleg ac ecoleg yn cefnogi'r dyheadau hyn, trwy ymgysylltu'n weithredol â phryderon amgylcheddol a darparu profiadau cynhwysol.

tactileBOSCH - Yn flaenorol yn Nomadig, sefydlwyd Tactile Bosch yn 2000 gan y diweddar Kim Fielding a Simon Mitchell. Mae wedi symud trwy leoedd segur fel gwestai, wrysau ac mae bellach yn byw mewn siop segur yng Nghanolfan Capitol Caerdydd. Maent yn meithrin celf perfformio flaengar, pellgyrhaeddol ac arloesol ac athroniaeth gysyniadol.

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STUDIO CYBI

CARN

Plas Bodfa

GS Artists

Oriel Machno

studioMADE

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